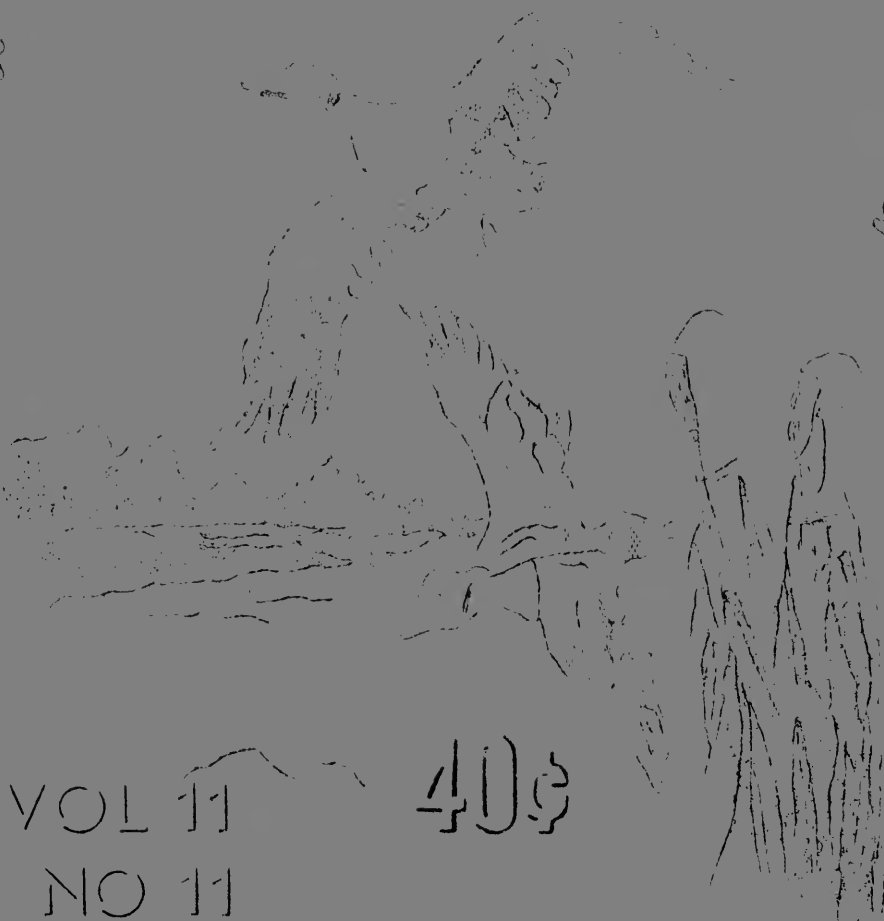


NORTHERN JUNCO



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INDEX

Take It Or Leave It	- - - -	1
The First International Callers Convention		2
A Quarter-Century Square Dancing in Greater Boston	- -	3
Square Dancing In the Big Thompson Valley		17
Almacks, London's Famous Ballroom	-	23
To Dance And Pay the Fiddler	- -	25
Book Review - "Square Dances From A Yankee Caller's Clipboard"		32
Record Reviews	- - - -	33
News	- - - -	35
A Legacy Of Recipes From Grandmere	-	37
Odds And Ends Of Folklore	- - -	42
Contra Dance - The Village Maid	- -	43
Square Dance - East Hill Breakdown	-	44
Turn Back the Clock?	- - -	45
Remember?	- - - -	46
More Remembering	- - - -	47
Kitchen Snooping	- - - -	48

The Royal Scottish Country Dance Society of Greater New York hold their JEANNIE CARMICHAEL BALL , November 16, 1974, at the Armenian Cathedral, 34th Sts. & 2nd Ave, N.Y.C. featuring Stan Hamilton and his Flying Scotsmen. For more details write: John MacDougald, Chairman, 32 W. 71st St. N.Y.C. 10023.



I

TAKE IT OR
LEAVE IT

At the beginning of last summer's Folk Dance Camp teaching sessions, I took a calculated risk and presented a half dozen real old and traditional contra dances. As it turned out there was no risk at all because every one of them we accepted and liked and I'm sure they will have another reasonably long life.

The contras presented were: The Village Maid, The Market Lass, Kiss Your Granny, Dorchester March, My Heart's Desire, Madam, You Are the One and The Lilly.

Of them all, The Market Lass was the best liked. It was a big hit with all the dancers; a "smash hit" if you will. Versions of it may be found in several old-time dance manuscripts. The one that I presented is from John Burbank's mss., Brookfield, Mass. 1799.

The dance became a hit as soon as I began teaching it to the tune "Glenn Towle". From that moment there was never a doubt in anyone's mind that the two belonged together. Played at a slow (by modern standards) tempo, you have an opportunity to really "dance" instead of galloping thru the figures with all the grace of a hog on ice! The tune will haunt you and I give unstinting credit to Dudley Laufman for composing it.

Best wishes

Ralph



THE FIRST INTERNATIONAL CALLERS CONVENTION

ST. LOUIS, MO. April 8-10, 1974

by CHARLIE BALDWIN

One hundred ten callers and sixty wives made dance history when they gathered in St. Louis for the first callers convention of its kind. It was truly an international affair. One couple each from Australia and New Zealand, and several couples from Canada attended.

Officially, the convention started at two o'clock Monday afternoon, with Bob Van Antwerp, Long Beach, California, MC-ing. Following the invocation, by Charlie Baldwin, Norwell, Massachusetts, fourteen Callerlab Committees reported. As an introduction was being made, leading into the reports, a very large banner, with the slogan "Working Together" came unstuck from high up on the wall back of the speaker's platform and tumbled to the floor. Much merriment ensued. However, lurking in the minds of many was the question, was the tumbling down of the banner a bad omen? As the committee reports

progressed, the incident was soon forgotten and the slogan "Working Together" held throughout the convention.

Reports were given on the following subjects, which were of great interest to those attending the convention. Communications, Stan Burdick, Ohio; National Convention Liason Committee, Dave Taylor, Hoffman Estates, Illinois; Round Dancing in the Square Dance Program, Manning Smith College Station, Texas; Liason with Area Caller's Groups Vaughn Parrish, Boulder, Colorado; Membership, Bob Osgood, Beverly Hills, California; Canada/U.S. Cultural Exchange for Callers, Earle Park, Yorkton, Saskatchewan; Benefit Program for Callers, Bruce Johnson, Santa Barbara, California; Caller's Letter of Agreement/Contract, Marshall Flippo, Abilene, Texas; The Basics as a Point of Reference, Johnny LeClair, Riverton, Wyoming; Record Tune Clearing House, C.O. Guest, Mesquite, Texas; Halls for Square Dancing, Melton Luttrell, Ft. Worth, Texas; New Dancers Committee, Jerry Helt, Cincinnati, Ohio; Callerlab Liason with Legacy, Charlie Baldwin, Norwell, Massachusetts; Code of Ethics, Bob Van Antwerp, Long Beach California.

The second session followed dinner. Bob Osgood was keynote speaker, his subject, "Working Together - An Opportunity". The rest of the evening program was devoted to, "Paving the Way For the Future of Calling."

Al Brundage, Stamford, Connecticut, led off listing nine points which should be a part of every Callers School Curriculum. Al did a superb job presenting his ideas on nine subjects for caller training. This writer could not help but feel that every one of the active nine thousand callers should have heard Al's talk. His remarks would make a lot of callers feel somewhat inadequate.

Time did not permit Earl Johnston, Vernon, Connecticut, to give a complete History of the Square Dance - but his presentation was significant and humorous. Every caller should have heard the talk of our history so as to be able to impart to his dancers something of our Heritage.

"Speak clearly, if you speak at all; carve every word before you let it fall." Oliver Wendell Holmes. "Your Voice, the Caller's Most Precious Possession," was the subject of a talk by Jim Mayo, and he told how callers can live up to the advice given by Holmes. Jim spoke of such things as breath control, vibrations, enunciations, sound and projection. His talk was technical and informative. It was quite evident from what Jim said, that he had little regard for the caller who mumbles his calls.

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The last speaker of the evening was Lee Helsel. His subject was "leadership." In his usual forthright manner, Les covered all basics of caller leadership.

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Just previous to the close of the Monday night session, Edsarda's petition to the convention was presented by Charlie Baldwin, Norwell, Massachusetts. A letter was read from Bob James, President of Edsarda, explaining the reason for the petition; also, the wording and a composite of the number of clubs and signatures which accompanied it. Although the petition was not listed on the evening's printed program, most of those in attendance knew about it and were waiting in anticipation. No time was allowed for discussion or questions. Following adjournment, several of the callers passed out samples of the petition, and the composite of clubs and signatures.

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The Tuesday morning and afternoon sessions were devoted to the presentation and discussion of three subjects. The speakers and their subjects were: Bill Peters, San Jose, California, Accreditation (Callers Schools & Curriculum; Jack Lasry, Miami, Florida, New Movements; Frank Lane, Denver, Colorado, How We Dance.

The entire convention was divided into three equal

"clubs"; husbands and wives were separated. Each "club" was assigned a room for the day. Each "club" had its own Moderator, three Evaluators, and a Recorder, who stayed in their assigned rooms. The three speakers rotated to each of the "clubs". Each speaker had thirty minutes to talk on his subject. The three Evaluators had ten minutes each to comment on the talk. The remainder of the two hours was spent on questions from the group; answers were given by the speaker and the Evaluators.

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The purpose of Tuesday's subjects and discussions was to influence the convention to adopt three resolutions relative to Callerlab's (sponsor of the International Callers Convention) stand on three topics. Accreditation, New Movements and How We Dance.

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Previous to the Convention Banquet, Tuesday night, the convention picture was taken. Following the banquet several awards were given in recognition of outstanding contributions to the square dance movement. Cal Golden, Hot Springs, Arkansas, was MC. Awards were made to Ray Smith, Mallakif, Texas; Ed Gilmour, Yucaipa, California (posthumously); Wally and Jeanne Cook, Melbourne, Australia; Dorothy Shaw, Colorado Springs, Colorado; Bob and Becky Osgood were presented with an award and presents, from the Board of Governors of Callerlab, for their untiring efforts, over a long period of time, planning and bringing to reality the Callers Convention.

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The convention guest of honor was Dorothy Shaw, widow of Dr. Lloyd Shaw, one of the pioneer promoters during the revival of square dance interest throughout the country. Dorothy Shaw was the featured speaker of the evening, her subject "A Mountain Man and His Dream" which was the story of Dr. Shaw, and his efforts to renew interest in the square dance in the 1930's and un-

til his untimely death July, 1958

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Wednesday morning was "Wrap Up" time. The challenge was to adopt directions. Jim Mayo, Magnolia, Massachusetts, gave the Resolutions Committee Report and was moderator for the discussion period. Jim did a wonderful job steering the resolutions to adoptions. Three resolutions were adopted. The First (Invitational) International Callers Convention adjourned Wednesday, April 10, 1974, at 12 noon.

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The First Convention was an experiment, and adventure. History was made. No doubt, future caller conventions will be patterned from the knowledge gained and experience of the first.

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The First Callers Convention was well planned and controlled. It was evident the planners had set goals and nothing was left to chance or interference. The size of the group attending was manageable and the climate was friendly and relaxed. Only time will tell what influence the three resolutions will have on the square dance program. Fulfillment will depend on implementation.

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As for future caller conventions, there will never be another quite like the first. As the convention grows in numbers, a lot of sociability and rapport will be lost. The second convention could very well be attended by four to five hundred callers and their wives. It was great fun attending the "first". Hope to make the "second". Have fun!



A Quarter Century Square Dancing In Greater Boston



by LOUISE WINSTON
- concluded -

The mention of Charlie Baldwin brings us to the story of a remarkable square dance movement in the towns of the South Shore, the area of Massachusetts between Boston and Cape Cod. Some of the Boston dancers discovered this dancing in 1947 and joined in with delight. The movement had begun to flourish several years earlier, when Lawrence Loy, then holding the post of recreation specialist for the state of Massachusetts, was invited to come to the South Shore and help in establishing square dancing in the area. Loy proved to be not only a talented and contagiously enthusiastic caller, but also an excellent organizer, and with the help of several equally gifted local callers he set underway a most remarkable growth in square dance fervor, centering especially in the Brockton-Norwell-Bridgewater area. Charlie Baldwin, Dick Keith, Mickey McGowan and Howard Hogue were the leaders among the local callers. When our Boston group first attended a dance at the Brockton YWCA, in 1947, Loy was calling, and the other four, already skilled callers, were taking guest turns at the mike. We soon found, in our visits to dances in West Bridgewater and elsewhere, that guest-calling was the custom, and the host caller seldom failed to ask every visiting caller in the hall to take his turn at the mike. This, as it turned out, was a wise custom, not only giving fledgling callers (several of us Bostonians among them) valuable experience in calling to an orchestra - all the South Shore dances used live music then - but also enriching the repertoire of the host caller who frequently picked up new material from his guests.

and giving the dancers a more varied program. I soon learned that when I went to a South Shore dance I'd better go prepared to call a square, contra, or folk dance. Since the latter two were relatively unfamiliar to many of the callers there, they eagerly learned all that we had to offer. The Yankee Whirlers, an active and skilled teen-aged club, had us down several times to teach the simple folk dances and contras they found so appealing, and their first demonstration at the Marshfield Fair in 1949, wasn't one of the squares they knew so well, but their new love, Hull's Victory.

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Most of the South Shore callers - except Kansas-bred Hogue, who specialized in patter calls - were exceptionally good singing callers, equipped with the fine singing calls learned from Loy, along with others of their own devising. This repertoire was a new treasure trove to us, as was the friendly, welcoming, small town atmosphere of the dances, where all ages danced together in as near an ideal situation as we've ever found, and the many nights spent at their dances are some of my happiest dance memories.

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Most gifted and dynamic of their callers was Charlie Baldwin, and it was inevitable that, with us singing his praises in the Boston dance world, he was soon calling at the CDS "Saturday Squares" dances at the Boston YMCU, as well as at the Middlesex County Square Dance Festival, and for several years at the outdoor festival each June in Weston. Meanwhile, our demonstration groups of square and folk dancers were appearing at the Marshfield and Brockton Fairs on the South Shore. Finally, the gradual drawing-together of South Shore and Boston dancing culminated in the opening of the Wednesday night square dances at the Boston YMCA. On a Labor Day weekend trip to Sandy Island, Lake Winnepesaukee in 1949, Waldo Booth, YMCA Program Director, watching our gang running its own square dance between swims

Wondered aloud why it would not be a good idea for the YM to have a square dance program, and we persuaded him to have Charlie Baldwin invited to be its caller. Thus began a highly successful dance which ran for many years. Like Ralph's YW program, it added to the dance population by running regular beginners' and advanced square dance classes taught by Charlie Baldwin and, after these were well under way, folk dance classes by Louise Winston.

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Into this South Shore Paradise of square dancing came, in 1950 and '51, two callers destined to change the dancing of much of New England. The first was Herb Greggerson, from El Paso, Texas, brought in by the South Shore callers for a two-day institute at the Brockton YW in January, 1950, to teach is West Texas square dancing. The Bostonians had learned much of this from Rickey Holden in 1947, but it was new to the others, and they took to it eagerly. As an outgrowth of this institute, the Bay State Square Dance Associates group was formed at the Brockton YW in March, with both Bostonians and the South Shore folks involved, to set up a series of institutes to review the Greggerson material and learn from other leaders. Among the workshops this group ran in the next year was one by Louise Chapin in English country dancing, another by Ralph Page in contras, and others by Floyd Woodhull on western New York State squares, and by Mary Ann and Michael Herman on European folk dancing. Woodhull, by the way, returned to the NEFFA Workshop for two years in the late 1960's.

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It might have been far better for the future of New England's dancing if the West-Texas style of Herb Greggerson had been adopted on the South Shore instead of the more highly commercialized and term-laden Californian brand, but such was not to be, for in January, 1951, Charlie Baldwin invited Bob Osgood of California, now editor of Sets-In-Order magazine, to do a two-day

institute at the Boston YMCA, followed a few days later by Bob's leading of a callers' institute in Norwell Charlie's home town. Callers from all areas of eastern Mass. were there, and the meeting resulted in the formation, on February 18, also in Norwell, of the Old Colony Callers' Association, which that fall established its meeting place in Ponkapoag, Mass. Callers from Rhode Island to the north of Boston area joined, with those from the extremes of north and south splitting off later upon the formation of a callers' organization in Rhode Island and the present North of Boston Callers Association, formed in Burlington, on a phone call from Dud Briggs, but later moving its meetings to Woburn, Mass. NOBCA, by the way, is to our knowledge, the only callers' association in New England at present which is helping to promote our modern New England square and contra dancing, although many of its members also call the Western style and hope, like Dick Leger and other of our most far-sighted callers, to combine the best features of both types into a dance-style which will be less frenetic and complicated than club dancing, and will incorporate the smooth-flowing, music-conscious, and relaxed qualities of Eastern dancing.

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One of the most wonderful parts of square dancing, to me, as to many others, has been the development of the dance camps. The Country Dance Society foreshadowed these with its "Summer Schools" in Amherst in 1916 and 1917, but these then lapsed until 1927. The "schools" continued in Amherst until 1932, and in 1933 were moved at the invitation of the CDS President, Mrs. James Storow, to her Pinewoods Camp on Long Pond near Plymouth, Mass. where they have happily continued ever since. This is the only camp we know of that was built for dancing, with four spacious outdoor dance pavilions among the trees, and it has a special atmosphere like no other we've found. At present, the dance weekend of the Boston Centre of CDS, long held in June, is in early July, with a four-week camp by the National CDS in Aug-

ust; one week of chamber music with some dancing; two
 lance weeks with some orchestral and folk song sessions;
 and a folk music week, with simple dancing. Mrs. Stor-
 row willed the camp to her friend, Lilly Roberts Conant,
 to carry on the "school", and since Mrs. Conant's ill-
 ness and recent death, the camp continues to be main-
 tained for our use by her husband and daughter. In 1953
 the Boston Scots started holding a dance weekend there
 each July, and last year extended it to a week. While
 SDS presents both American square and contra and Eng-
 lish country, Morris, and sword dancing at their ses-
 sions, the Scots stick to their Scottish, and a mighty
 strenuous camp they have!

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To the best of our knowledge, Ralph Page's first
 dance camp was a two-weeks session in Peterborough, N.H.
 in 1947. This was a camp that Ralph and Gene Gowing ran
 jointly at the Bell Studio. In 1948, 1949 and 1950, the
 Maine Folk Dance Camp was held at Kezar Lake, Maine, un-
 der the leadership of Jane Farwell of Wisconsin, surely
 one of the most inspired and inspiring dance teachers
 and folk leaders it has ever been my pleasure to meet.
 She brought to Maine the fruits of her experience in es-
 tablishing the Oglebay Folk Dance Camp in Wheeling,
 West Virginia, and these experiences were absorbed by
 other leaders present at these first Maine Camps: Ralph
 Page and Rod Linnell, who were later to put the train-
 ing to use in running outstandingly successful camps of
 their own, and Mary Ann and Michael Herman who, when
 Jane's other commitments forced her to give up the lead-
 ership of the Maine Camp in 1951, moved it to Pioneer
 Camps, Bridgton, Maine, and have continued to run it
 there ever since. At first the Hermans rented Pioneer
 Camps for two weeks in June, then for three, and final-
 ly, they bought the camp, and now hold six one-week
 dance camp sessions there each summer, along with a La-
 bor Day weekend camp. These camps have always included
 international dance classes of various countries, with
 well-trained ethnic leaders as instructors, as well as
 American square and contra dancing, often handcrafts,

folk singing, folk foods from many nations (with Henry Lash as surely the greatest all-around folk-cooking expert in the nation!) To these, as to the other camps we'll mention, Bostonians from all the various dance groups flock each summer, to join with people from all over the U.S. and Canada, and often farther afield.

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Ralph Page held his first folk dance camp at Camp Merriewoode, in Stoddard, N.Y. in September of 1950, with the Hermans and Abe Kanegson as his staff. Like Maine Camp, classes included both American and international dancing, meals included menus from various nations, and there was folk singing - - but what singing! Abe Kanegson, of New York City, was not only an outstanding caller of New England squares and contras, but was beyond all doubt the finest leader of folk singing that I have ever heard in action, and the singing in the low ceiled, rustic dining room at Merriewoode was better than anywhere else - so good that the evening sing after the dance often lasted until 1:30 or 2:00 A.M. and, on one wonderful, never-to-be-forgotten night, when an unexpected downpour made folks reluctant to head for their cabins, we had a second snack, resumed singing, and broke up only when Abe found out that it was 4:00 A.M.!

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Ralph's September camp continued each year at Merriewoode until the poor old dance hall finally collapsed - not under our dancing, but under the heavy winter snows. He then moved the camp to Parker Whitcomb's East Hill Farm in Troy, N.H. where it has remained ever since, attracting capacity crowds of dancers. More recently he has added a weekend in May and another in November, both at the same site. The first of Ralph's famous Year End Camps was held between Christmas and New Years in 1953, in North Swanzey, N.H. with a goodly sprinkling of Bostonians among the New Hampsherites. After another year in North Swanzey, the camp moved to Keene, being held the first few years in different

school buildings before finding a very congenial home at the Masonic Hall for a number of years, then moving to the Monadnock Regional High School in Swansey for three years, and for the past few years at Keene State College. The winter surroundings gives this camp a somewhat different atmosphere from others, and the difference often seems to add a special zest to proceedings.

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Ralph's camps always have the finest folk and square dance leaders available, and after he met Rod Linnell of Peru, Maine, at an early Maine Dance Camp, he knew he had found his ideal square dance caller for every camp he ran thereafter. Rod's abilities as an arranger and caller of New England style square dancing were, in the opinion of most of the dancers and callers who knew his work, unequalled by any New England caller of this century. He had a special gift for wedding each dance to just the right music, then calling it with a melodic and rhythmic quality that I've never heard surpassed. With Rod calling the squares, Ralph the contras, and Abe leading the singing, Ralph's camps had a special sparkle few could resist, and Boston dancers joined others in bulging the walls of camp after camp.

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Beginning in November, 1961, Rod Linnell held his own annual weekend at East Hill Farm, in Troy, N.H. His camp differed from the others in that its chief emphasis was on New England's square and contra dancing, with only one class a day on the folk dancing of other countries. He felt strongly the importance of spreading a knowledge and love of our own rich dance heritage. If it were to live, he knew that there was an urgent need to develop more callers skilled in its use. Therefore, one of the four class periods each day at his camp was given over to whatever callers were at camp - and the respect Rod inspired among his colleagues brought many of them to his camps. This callers' hour not only made other good callers known to the dancers, but also en-

couraged less experienced callers to try their wings under Rod's tactful guidance. After Rod's sudden death in 1966, Ralph Page has continued the weekend, still with its major emphasis on square and contra dancing.

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There are many more Boston dancing and camp events that we'd like to report here, but since this article is already far too long, let's just sum up the picture as it is today, at the end of a mighty full thirty years. The dance scene is still a very busy one, with a dance often literally every night in the week. Oddly enough however, most of the regularly scheduled dance series seem to have become concentrated, for various reasons, at the Cambridge YWCA, where you will recall from earlier sections of this article that there has been some dancing for many years. The line-up is now as follows: the Scottish Country Dance Society holds its classes there every Monday; until last fall the square and contra Drop-In dances of the CDS, had been held for a number of years at their headquarters on Beacon Hill, but last fall that building, under new management, was no longer available, so in October the Drop-Ins changed from the Thursday night they had used for so many years to Tuesday and moved to the Cambridge YW. The move has proved a good one, since the college students in the area, with the protest movement now a thing of the past have rediscovered the joys of dancing. The Drop-Ins have live music and a series of six or seven of the North of Boston Association's callers who call a night apiece on a rotating basis, which provides a delightful variety of style and repertoire (all New England, not Western) for the dancers. The CDS English dances have been held at the Cambridge YW for many years, with Helene Cornelius now teaching the country dancing (since the retirement of Louise Chapin some years ago) and Renald Cajolet the Morris dancing. Marianne and Conny Taylor hold their advanced folk dancing on Thursdays, and their beginner-intermediate group on Fridays.

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They include no American square dancing with their other folk material, but recently, since Dudley Laufman has made contra dancing so popular among young people in both New Hampshire and Massachusetts, the Taylors have introduced some American contras to their groups.

Saturday nights at the Cambridge YW are sometimes used by the Taylors for folk dance parties or workshops, while the Scots and the English occasionally do the same, with a joint Scottish-English party being sponsored by the two groups each year. Other Saturday dances finally get us out of the Cambridge YW. On the first and third Saturdays each month, Louise Winston holds her square-contra-folk dances at the Unitarian Church in Jamaica Plain. This series began in 1943 as a dance for the Sunday School children, went through a teen-age stage, and by 1951 had become a full-fledged Saturday night dance open to all. Ed Koenig holds a Thursday night square dance class at L St. in South Boston, with a constantly increasing attendance, while on most Mondays George Fogg teaches a class in English country dancing at the Congregational Church, in South Weymouth. Earlier we mentioned Ted Sannella's second Saturday square dance in Concord, Mass. formerly run by Joe Perkins, which is highly successful and popular. He is also calling a series at the Carr School in Newtonville on alternate Fridays. On the first and third Fridays, Roger Whynot calls at the Unitarian Church in Belmont, a dance founded several years ago by Dud Briggs, who recently retired to Cape Cod. Roger, by the way, moved here only a few years ago from Nova Scotia, where he learned his calling from Rod Linnell, whose influence continues to be felt in our dancing. Another new caller in our area, moved up from New York City last fall because of our dancing, is Tony Parkes who, aside from Fred Breunig in Maine, seems to be the only young callers active in our dancing at present. We desperately need many more of them, if our dancing is not to die with the present generation of callers. Perhaps the recent influx of young people into our dancing will soon

produce them. The folk process seems to have a way of renewing itself, so we'll hope for the best. It has certainly worked out that way regarding young musicians who can play most capably for New England dances. Would you believe that we have over 200 of them in the greater Boston area? It's a fact!

It is impossible to measure the tremendous influence that Ralph Page has had on our dancing, not only in Boston but throughout New England. The many callers and leaders, in New England and beyond, who have been guided by his ideals and his dance philosophy have imparted these standards in turn to others, so that they go on like the ever-widening ripples on a pool. His emphasis on smooth, relaxed dancing, his high standards of dance and music, his carrying on of all that is finest in the New England tradition, while still gradually incorporating the best of newer dance developments from both New England and other areas, have helped to give our modern New England dancing a beauty of style and a richness and variety of content which we feel any other region would find it hard to excel. All who enjoy this dancing now and in the years to come owe a tremendous debt to Ralph, and join in congratulating him on the twenty-fifth anniversary of his Northern Junket.



THANKS TO: Cy Levine, pack of cigars
 Rich & Bonnie Castner, cookbook
 Steve Rausch, cookbook
 Manus O'Donnell et al, box of cigars
 Iva Randall, sheet music & cookbooks
 "Duke" Miller, historical material
 Jack Hamilton, cigars
 Ada Dziewanoska, Polish dance LP

MARRIED: Dave Bridgham & Barbara McEwan, May 23
 Terry Nichols & Ann MacIntire, June 26
 Fred Breunig & Dinah Stix, June 29

BORN: July 8, to Mr. & Mrs. Robert Wilson, a daughter,
 Erica Lynne.



SQUARE DANCING IN

BIG THOMPSON VALLEY

by DOROTHEA MARTIN THOMPSON

Concluded from last issue

One cannot say of the Big Thompson Valley - this is the way it was - for changes came so fast. People came and went, progress brought new ways of doing things even within a year. One of my great grandfathers brought an early McCormick Reaper with him. They all subscribed to eastern magazines. The women read and passed around LADY GODEY'S BOOK and PETERSON'S MAGAZINE. They sent for patterns for clothes, made menus from the same recipes, and learned to substitute from their own resources. The men read newspapers from Denver and back East, and they subscribed to magazines dealing with horticulture and farming as well as animal husbandry.

Since none of my people were directly involved in the mining or lumber business this story is concerned only with the farming and ranching. The life in mining

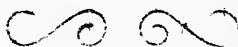
Camps was an altogether different story. These people did not mix with the settlers, who remained aloof, being church people, conservative and level headed.



The settlers, did, however, benefit within two years of their settlements from the mining camps. Their farms began to produce eggs, vegetables, and fruit. Gold seekers were not permanent long enough to plant gardens or raise crops and they were willing to pay fabulous prices for fruit and vegetables. It took a week to haul a wagon load of produce to Denver, sell it, and come back. The trip was lucrative and provided all the ready cash the pioneers needed.




The Civil War brought hundreds of deserters from both sides and many of them began to work on the farms and ranches as hired hands and cowboys. It also brought the temporary withdrawal of the protection of troops and the Indian troubles multiplied. Mail service came to a standstill for a while. The pioneers and miners organized their own regiments and through the fiery preaching of a man named Chivington in Denver, it brought the temporary enlistment of both my great grandfathers in the Colorado 1st Regiment. They regretted it all their lives.




By the beginning of the Civil War so many people had moved to Colorado to settle permanently, that in 1861 Colorado Territory came into being. It was 1869 before the Indian troubles came to an end. From the lonely Valley of 1859 in ten years the new settlers had poured in to take up land. Only the Indians had disappeared from the scene.


Many foreigners began to come in bringing with them their folk dances - Swedes, Germans, and English. From them the dancing gradually included the schottische, the polka, the gavotte, and the gallop. They didn't call the dance the "gallop", instead it became the Spanish two-step.



The seventies brought easement from the hardships. To the little towns came such things as winter dancing and singing schools, taught by men from the eastern states. The cowboys were usually sons of settlers and ranchers, who came home for the winter months and the daughters of the settlers went to parties and the schools with them. They would stay a few weeks and then ride back to the ranches as the winter began to break up.



My grandparents, Clarence and Anice Hamlin Chapman attended toe dancing and singing schools. She used to play all the new music on the organ in the parlor. She and her father played for the neighborhood parties. He used to call and fiddle at the same time. Many of the singing games they danced were popular tunes from the Civil War. One of the things the dancing masters did in their schools was to insist that the dancing be done correctly, in time to the music, and with manners. Those schools taught pioneer children what was considered good manners in the ballroom and at the table. They always insisted on the grand march or promenade to the refreshment table, and most of the time these were served at long banquet tables.

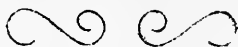


It was called the promenade, with an Italian "a" and by the time I began to call, the argument between the older dancers and the younger ones was how to pronounce the word "promenade", as in "aid" or "ad". I

heard some young callers recently call it "promenade."



Good manners demanded that the lady promenade with the man who was her escort and they were sometimes very fancy promenades. The more formal the ball the fancier the promenade. It gave the ladies a chance to show off their new dresses and fans and the latest hairdos they had practiced from directions in the magazines.



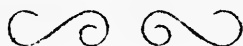
Surprising enough, they acquired none of the Spanish dances so popular in the southern part of the state. The Valley was very much a tight community. Despite all the struggles of the sixties, the members of the wagon train managed to keep in touch. In 1882 they held a day long reunion for the whole train at my great grandfather Chapman's place up the St. Vrain Valley. The occasion also happened to be my great grandmother's fiftieth birthday. Long poems were composed and read to them on this occasion. Later, copies of the poems were given them as souvenirs of the day. I have them on the desk here. They are beautifully written in purple ink on cream colored paper with delicate illustrations by the penman in the same purple ink. The poetry tells of the hardships, the stern self discipline, and the leadership they exemplified.



After the huge dinner they sang the old songs and then got up and danced the old dances on the lawn under the big shade trees. It was quite a party with all their descendants and friends. The big new house loomed in the flickering shadows but behind it stood the original cabin still used for the overflow of grandchildren.

Two thoughts are written in my notes from the 80's. There was a feeling in the life of the women, that although they loved dancing with the young cowboys - they

married the farmers, the blacksmiths, and the merchants. The other is an old saying the pioneers had. When a younger daughter married before the older daughter did they used to say the elder was left to dance in the hog trough. They were pretty earthy in spite of all the dancing masters from the East.



It is very difficult to discover exactly what tunes my great grandfather did use. He left no written record of any kind because his musical gift had been passed on to his daughter. There have been favorites with the family over the generations and these are all more or less familiar to everyone:

Arkansas Traveler	Irish Washerwoman
First Night in Leadville	Turkey In the Straw
Waggoner	Grapevine Twist Reel
McDonald's Reel	(My aunt always used to play this for the Virginia Reel. She was the oldest grandchild so perhaps she picked it up from him).
Miss McCloud's Reel	Emigrant's Reel
Haste To the Wedding Jig	Sir Roger de Coverly Jig



Nearly all fiddlers have their own private stock of tunes, and when they get tired of one they will substitute another without any comment. The use of the co-tillion made a different jig or reel necessary for every change, and a fiddler might use four to six figures if he were calling and play a different reel or jig for each one.



Riding in the Sleigh was a tune they brought with them from days in Ohio where their parents had emigrated in the 1820's. All I can find of it is here.

The call goes like this:

First couple lead to the right
Change and swing half way;
Swing your partner the other half.

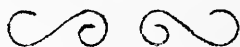
Everyone sang the chorus and the two active couples circled to the left and right and then led on to the next couple.

Chorus: Riding in the sleigh
Riding in the sleigh
What a pleasure with your
sweetheart
Riding in the sleigh!

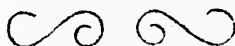
Some of the songs they sang in addition to those I have already mentioned were:

Listen To the Mocking Bird The Old Oaken Bucket
Jesse James Yankee Doodle (and they danced to this one)
Oh, Dem Golden Slippers
Little Brown Jug (They polkaed to this one)
The Old Gray Goose - - This was a wagon train song although it was an old, old folk tune. Old Dan Tucker was another play party tune they danced and sang.

The hymns they knew and sang were almost the whole hymnal. They sang duets, quartettes, and solos with hymns. Once my mother asked me to bring home a hymnal and she sang her way through the whole thing.



Don't forget the Bannerman's Family Dance Camp Thanksgiving Weekend, Nov. 28 through Dec. 1, 1974, near Harrisonburg, Va. Leaders: Ralph Page, Steve Zalph, Genie Panell and the Bannermans. Information from Mrs. Glenn Bannerman, 1204 Palmyra Ave. Richmond, Va. 23227.





Almack's — London's Famous Ballroom

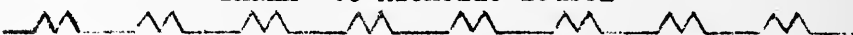
Continuing the 16th century custom of a set order of dances, the balls at Court, and at various assemblies attended by society, invariably opened with the graceful courtly Polcnaise, one of the elegant beautiful national dances of Poland. This was followed by Waltzes, Mazurkas, and Quadrilles and the ball often ended with a Gallop, the simplest of all dances.

From 1765 until 1840-41, for the subscription of ten guineas, the delights of a ball and supper could be had once a week for twelve weeks at Almack's, the famous assembly rooms in King Street, St. James, London. It was into this sacred sanctum where only the quintessence of England's nobility was admitted, that three quarters of the aristocracy sought in vain to obtain the magical voucher required to admit them. Admittance or refusal to these fashionable gatherings immediately established the aspirant's position. Introductions to Lady Jersey, or to one of the six other lady patronesses of Almack's was a matter of uttermost importance assiduously, anxiously sought by those wishful to enter the exclusive inner circle of the elite clique of London's ultra-fashionable society. For only from Lady Jersey or from one of the six patronesses, could a voucher be obtained. The austere rules safeguarding the assembly at Almack's were drawn up by Lady Jersey and the six patronesses, and the rule of no admittance after midnight caused the Duke of Wellington to be refused entrance upon his arrival at Almack's a few minutes after that hour.

The gradual decline in gracious living, created a demand for dances without the formal grace of yesterday, and to dance well, especially for "gentlemen" was gradually considered "bad form." From this time onward, until almost the turn of the century many dances deteriorated, the dancers merely walking upon the dance floor.

A gradual change came with the growing loss of popularity of subscription balls and assemblies, while at the same time the new fashion of hostesses giving balls in their houses found increasing favour, and so it was that after ninety years Almacks ended.

Thanks to Michelle Deubel



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TO DANCE AND PAY THE FIDDLER

by EMMETT ADAMS in The
Ozark Mountaineer

I read with interest the article in the August issue of The Mountaineer regarding the old time square dances. It is true that not many square dances like we used to have are held in this area. However, each year during the Taney County Fair at Forsyth, you can see dancing like we used to do it back in the early 1900s up through the late 40s. Of course the "Western" style has largely taken over. We do have some good fiddlers left who can produce music that will make the hide thick on your back.

I danced my first set at an old time picnic at Forsyth when I was 14. My partner weighed very close to 300 pounds. Due to her size I couldn't swing her. I just had to let her get around by herself. After resting a while I decided to try another round. This time, my partner would have scaled about 110 pounds and was as light as a feather. And she could swing! In fact I got off the dancing platform two or three times. This experience set me off as a confirmed square dancer. To tell the truth I can't remember when I learned to jig.

Later that same year I went horseback 25 miles to a dance on the 22nd of December. The weather was extremely cold and I didn't even have an overcoat. We danced all night and I was wearing cowboy boots. My ankles swelled so that I couldn't get my boots off the next day when I got home about 1 a.m. But that didn't cure the square dance fever. I went to so many dances and jigged so much I soon took the nickname of Rag Foot and that has stayed with me all these years which will soon be 3 score and 13.



From 1914 through 1922, ten of us seldom missed a square dance. Nine months of the year there was a dance on Monday, Wednesday and Friday nights in three different homes. Then there would be others mixed in like in the second floor of the Bill Jones Blacksmith Shop which was large enough for two sets. The ten of us didn't take girls with us and seldom took one home. Most of that period we didn't have cars and walked or went horseback. And we didn't go to get drunk. We went to dance, and always tried to get in a set made up of our own group. That was selfish, but we knew all the changes and what the caller said to do, we did. Occasionally we would have to dance with others and get some fellow who wanted to dance with the same girl until we would tap him on the shoulder.



I learned to call about as soon as I learned to dance. Some of the other fellows were good callers but they didn't like to do it. We always had a caller for each set and he was usually in the set. A lot of times I called when not dancing.



During the time of which I write there were many fiddlers and some were good. Usually there would be a guitar or banjo, and many times both as seconds, and quite often the home where we danced would have an organ.

If the music was not up to par we wouldn't go back to that place. I remember one time the seconds didn't show up and some of us took time about beating on the fiddle strings with darning needles, and that really helped out. One fiddler we knew could fiddle and call at the same time and did a good job of both.



Two of the homes where the dances were held regularly, furnished their own music and we paid 25 cents a set with four couples. This money helped them get through the winter. It was some trouble to these people who held the dances in their homes because they always had to take a bed down and move the other furniture out to have room to dance, and of course it all had to be put back. One family who made their own music cut down to just a fiddle, and it was pretty squeaky. He also charged us 25 cents and cut down the time to three minutes, so we walked out and put him out of business.



The first set I danced was Old Jim Lane. Others I remember were Wave the Ocean, Four Over and Four Over There, Indiana Style, Promenade the Corner, sometimes called Hop Upon the Corner, Change Pards and Waltz, Sally Goodin, Form A Star, Dollar and A Half, Three Little Sisters. There were that many more I have forgotten.



All the fiddlers knew tunes that would make "your heel knock a hole in the ground." Like Tennessee Wagoner, Leather Britches, Walk Along John, Down the River, Cattle Licking Salt, Cripple Creek, Hell Among the Yearlings, Billie In the Low Ground, Blue Mule, Fox and Hounds, Arkansas Traveller, Turkey In the Straw, Nine Miles, to name a few, and then there were the Hornpipes and Waltzes. They were not for square dancing but at times some would like to listen to the tunes and some did waltz. The waltz I liked best was Over the Wave and

our barber, Uncle Tom Vanzandt, was the world's best at playing it.



Once at the Taneyville Picnic, the man running the dance platform wasn't doing much good. Our bunch bought his right, and it so happened that Tom Vanzandt and son Glendle, were there. I've heard lots of good fiddlers but I still think Uncle Tom was the best I ever heard. When he and his son began to play, business picked up. We could run two sets, and if there were three couples ready, one of us would jump in, and that way we didn't lose any time. People crowded around to watch the dancers, and hear the Vanzandtz play. We made our money back and then some and got to dance all we wanted to.



A lot of people thought it was a sin to dance but would gather round and watch all day. I remember at this same picnic a minister came up to me, took me by the arm and said, "Hurry up and get you a partner. I've got to go home and do up my chores, but I want to see you dance one more time before I go."



One year our group, ten boys, attended a picnic and bought one end of the platform so we could dance all we wanted to. We kept things lively that day and most of the night. The next morning two of the local supports of the picnic were at our door at the break of day wanting us to be sure and come back, but we had already planned to attend another picnic east of Forsyth and couldn't go.



A few times I came home from dances too late to get to school, and many times I might as well have stayed at home due to being so sleepy. One of my teachers was a fiddler, and the best teacher I ever had. He was very strict, well qualified, and would not put up with

any monkey business. Once, when I had been out late at a dance, I went to sleep at my desk and dreamed I was in a set with three old men with long white beards. In my dream I got tangled up in their beards and gave a big jerk to get loose, and when I jerked I knocked all my books off onto the floor. When I realized where I was, my heart just about stopped beating. All Mr. James did was laugh a little, and said, "You danced one too many last night didn't you Emmett?"



There is an old saying that when you dance you have to pay the fiddler. I have found that to be true in more ways than one. Once, while working on the farm for one of my brothers, I went to a dance and this turned to be an all-nighter. This being on a Friday night I felt sure my brother would allow me to hang around the store the next day and help a little. But to my surprise, when I reached home and ate a late breakfast and went to the barn, I found the team already fed and harnessed ready for business. I took off for the lower end of the farm to follow a walking turning-plow. In spite of all I could do, I couldn't stay awake and would doze off walking behind the plow. I would awake when the plow would jump out of the ground. Then I would have to drag the plow back to cut the ground I had missed. Beaver Creek was just over the bank, and every little bit I would climb the fence, wade out into the stream and stick my head down into the cool water. This would snap me out of it for a little while and then I would repeat the trip to the creek. This paying of the fiddler I endured until noon, at which time I was given a reprieve.



A year later I attended a dance in the same home as above which ended at day break. I rode nine miles to Forsyth and boarded a car for Springfield, and took a train for the state of Kansas to work in the wheat harvest. We were on the train a day and a night. Again I paid the fiddler. It took me a week to catch up on my

loss of sleep.

A strange thing happened one night when we were on our way to a dance. We didn't know the exact directions. One of the fellows wanted to stop and check the girth of his saddle. While sitting there my horse perked up and looked to the right. At about the same time all of us heard the caller and the music. We laughed about that and decided our horses knew where we were going.



One of our band left for a month or two and worked enough to buy a new suit of clothes and some to spare. It so happened the night he got home we were attending a dance. This boy knew where to find us and came on over. This happened to be a very dark night and was, of course, long before we had electricity. I was in a group standing out on the lawn to rest between dances. Our pal tied his horse and mounted the steps to get over the fence and yelled out, "Oh, Rag Foot, where are you?" I replied, "Right over here." He gave a jump and landed in a dug well. No injuries but his feathers were dampened.



I shall never forget a dance at Hollister at the famous Grape Carnival they used to have there each year. I came in on the train from the Kansas wheat harvest where I had been all summer and hadn't heard the sound of music in weeks. It was easy to find the dance platform located in a deep shade. A fiddle, piano, guitar, and a five string banjo made up the band. The way that fellow picked it I am not sure the banjo didn't have ten strings.



And now, lest I leave the impression that all dances were all-nighters, let me hasten to say that very few were. The one I mentioned above was an annual dance

to celebrate the birthday of a daughter, and all the others had special reasons for staying all night. About all the other dances, especially those held regularly in the same homes, didn't last past midnight. I want to say also that no rough stuff was tolerated at these dances. The people who held dances in their homes were respectable people. These dances were more or less a neighborhood affair. Many people came just to visit, and watch those who danced. Most of the period of time of which I write was before we had automobiles, radios, and T.V. There were no movies except once or twice a year a man would come by for a night or two and show silent films in the courthouse. So a dance was a source of recreation both for the participants and on-lookers.



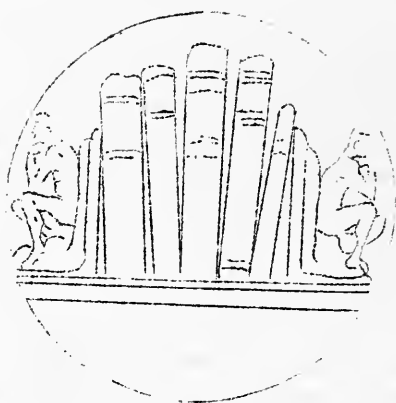
In some areas, square dancing was looked upon as morally questionable, but I feel that this was an unfair assessment when made in the form of a blanket indictment. It's true that we had those in each area who didn't get up a good sweat except when dancing, and irked farmers and others who needed work hands, and found the non-sweaters too busy to work.



With the coming of more automobiles, good highways, radios, T.V. theaters, etc. people began to look beyond the boundaries of the home neighborhood to new and exciting forms of recreation and entertainment.



Our group members were also affected. Some married, others entered higher fields of learning, while some left the state looking for satisfying employment. So ended an era of life I look back on with fond memories, when a group of teen-agers and young adults had a lot of enjoyment dancing purely for the fun of it.



Book & Record Reviews

SQUARE DANCES, From A Yankee Caller's Clipboard, by Rod Linnell & Louise Winston. 102 pp. Table of Contents. Preface. Introduction. Foreword. Glossary. Bibliography. Dances Classified as to Difficulty. Who's Who. Published by The New England Square Dance Caller, Norwell, Ms. 02061. \$4.95

This is an excellent collection of the late Rod Linnell's dances. These are New England style dances for the most part, though there is a strong flavoring of the traditional dances of the Maritime Provinces scattered throughout the book. Seven of Rod's original contra dances also are included in this fabulous collection. I must not forget to mention that the collection includes the five famous Double Quadrilles originated by Rod. These Double Quadrilles are NOT the stereotyped, full figures that are usually perpetrated upon a roomfull of square dancers, but have a formation of eight couples, two couples standing side by side in a line on each side of the square.

All this reminds me that in the book are three figures of a Prince Edward Island "Big Square."

Things seem to have a way of working themselves out at the correct time. So it is with this book which has been searching for a publisher for several years. The wave of nostalgia which is sweeping the world is still on the upgrade and Rod Linnell's dances are in on the ground floor, so to speak.

I was a close, intimate friend of Rod Linnell for many years. If I may be permitted the privilege of boasting just a little bit, then let me say that I recognized the genius of him the first time I heard him call at a Maine Folk Dance Camp at Kezar Lake. Our square dance world lost a great one on his untimely death in 1966.

Square Dances From A Yankee Caller's Clipboard belongs on every callers bookshelf; I hope it sells a million copies. Most highly recommended. R.P.

FOLK FIDDLING FROM SWEDEN, played by Bjorn Stabi and Ole Hjorth. Explorer Series of the Nonesuch Record Co. 1855 Broadway, New York, N.Y. 10023.

This is the first album issued in the United States of traditional Swedish folk music. And beautiful music it is! Few people in this country realize that the fiddle is THE traditional dance instrument of Scandinavia. This recording is one of superb musicianship and well worth whatever it may cost.

PHILLIPE BRUNEAU. Accordionist. Philo Records, Inc. The Barn, N. Ferrisburg, Vt. 05473.

This is listening music played by Phillipe Bruneau of Montreal, Quebec, Canada. Terrific!!! Phillipe is just as good on his accordion as Jean Carrignan is on the fiddle. Buy it and start your collection of French-Canadian folk tunes. You'll never be sorry.

JEAN CARRIGNAN. Fiddler. Philo Records, Inc. The Barn,
N. Ferrisburg, Vt. 15473

Another listening LP by the great Jean Carrignan who is, without question, the greatest fiddler in the entire world. A booklet telling of Jean Carrignan's life and a detailed discussion of his music can be found on an insert inside the record jacket. It's a fine recording.

LOUIS BEAUDOIN. Fiddler. Philo Records, Inc. N. Ferrisburg, Vt. 05473.

Louis Beaudoin lives in Burlington, Vermont, and is an excellent fiddler. This is another listening LP produced by Philo Records, Inc. and well worth purchasing. Philo Records is a new company in the folk dance field, and if these three LPs tell us anything, it is to say that great things are expected from this company.

MISTWOLD. F & W Records. Box 12, Plymouth, Vt. 05056.

Played by the Canterbury Country Orchestra with Dudley Laufman, this is the LP that I like best of the ones they have recorded. Several of the tunes are long enough so that they may be used to dance to - contras preferably. Included is an original tune of Laufman's own devising, "Glenn Towle", which is the only tune I want to use to call or dance "The Market Lass." It will haunt you the rest of your life.

SWINGING ON A GATE. Front Hall Records, RD 1 Wormer Rd. Voorheesville, N.Y. 12186.

Played by the Canterbury Orchestra with Dudley Laufman. Another excellent collection of tunes many of which are played long enough so that one may dance to them.

SQUARE DANCE WITH ANDY DEJARLIS. London ED. 40. A fine LP recording of eight tunes, every one of which is long enough to dance to, either squares or contras. It is an excellent buy. You'll like it.

R.P.



NEWS

The Country Dance & Song Society of America hold their Dance Weekend, October 11 - 14, 1974, at Hudson Guild Farm, Andover, N.J. Special guest will be Pat Shaw from England.

George Fogg leads English Country Dancing in the Old South Church Congregational, S. Weymouth, Mass. beginning Monday, Sept. 23. Other dates are: Sept. 30; Oct. 21; Nov. 11 - 18 - 25. Ellen Mandigo furnishes live music for the dances.

NEFFA ON SUNDAY continues its popular program of traditional dances in the Girl Scout House, Walden St. Concord, Mass. 2:30 - 5:30 p.m. Oct. 20, Dudley Briggs and Judith Schrier; Jan. 26, Ralph Sweet and Louise Brill; Mar/ 9, an afternoon with Dudley Laufman.

Louise Winston announces the opening square dance and party, Unitarian Parish House, Jamaica Plain, Mass. Saturday, October 5.



Don't forget the annual Oktoberfest in Stowe, Vt. October 11 - 14, directed by Conny & Marianne Taylor, with Dick Crum and Ralph Page

The Boston Centre, Country Dance Society, announces its Fall Season schedule: All events at the Cambridge, Mass. YWCA. Tuesdays, New England Style Square Dances, Sept. 17, Ted Sannella; 24, Tony Parkes; Oct. Tex Carmichael, 15; Dick Delery, 28, Louise Winston; 29 George Hodgson. Wednesdays, English Country, Morris & Sword Dances, leaders, Helene Cornelius, Larry Jennings & Howard Lasnik. The Society holds a "Very Special Country Dance & Folk Song Workshop" Saturday, Oct. 19, with Pat Shaw. Try not to miss it!

There will be an evening of Contra Dances, October 5 at Belmont Unitarian Church, 8 p.m. Live music!

A German Folk Dance Evening with Gretel Dunsing will be held at the YWCA, Cambridge, Mass. October 3.

Ninth Annual Fall Weekend at Oquaga Lake, Deposit, N.Y. Oct. 11-13, sponsored by Roberson Folk Dancers of Binghamton, N.Y. featuring Mel Diamond, International Dances and Teme Kernerman, Israeli dances.

Folk Dance Center of Philadelphia Fall Weekend, October 11 - 13, at Hotel Dennis, Atlantic City, N.J. featuring Atanad Kolarovski and Mihai David.

November 16 - 17, First Annual Ethno-Quebec Festival, with dancing, music, crafts, food, etc. Further information from Yves Moreau, 804 McEachran Ave. Montreal, Quebec, Canada.

Oct. 26-27 A Romanian Dance Workshop at MIT with Mihai David. 10 a.m.; 2 p.m. party at 8 p.m. on Saturday, Sunday, 2 p.m.



A Legacy Of Recipes

From Grandmere

by MARIE TOUSSAINT



Gram entered my life - or more properly I entered hers - when I was married. She was my husband's grandmother. As a bride I often sat in her kitchen visiting while she cooked.

It was from her I learned to put sugar, not salt, in the water for boiling corn. And a bit of ginger in the stuffing would make it easier on the stomach. Watching her make pie crust taught one the value of a light touch.

She taught me how to clean and cut up a chicken, what to do with rendered fat (use it in gingerbread), what a delicacy giblets can be, and what treasures stocks and drippings are.

That last lesson grew out of a running argument with my husband. He claimed Gram always had gravy on the table. I held that if there were no meat on the menu there would be no gravy on the table. When I checked with Gram, she said it was simply a matter of saving stocks and drippings. She didn't laugh. She wouldn't laugh at a bride trying to learn.

Gram saved the life of one of her ten babies by wrapping him in flannel and keeping him in the warming

oven of her great cook stove. The doctor gave up on the infant, but not Gram.

A good meal cooked on that same stove could be a lifesaver too, when the spirits or boddy drooped. Her recipes seem simple on paper but the results were always superior. And economical. For example, she would never put an egg in a meat loaf. After all, why use two proteins in one dish?

On weekends we'd gather on the lawn to visit and eat with Gram. As she grew older we feared we were tiring her. After awhile, we began to say we shouldn't go so much and eventually we stopped altogether. I wish we hadn't. It would have been better for Gram to be tired out by people than to fight against being lonely.

Because as a young girl Gram had refused to wear a sunbonnet to protect her skin, her family had prophesied a ruin for her which never came. Still Gram always did have a lot of the rebel in her and was as independent as a hog on ice.

I remember one day when I spied Gram, who was quite old at the time, walking by herself along the road past our house.

She was going for wild grapes for jam. I called and waved and we exchanged a few words. For a moment I almost suggested that I join her, then something told me that Gram wanted to be alone. I sensed this was a sort of running away from home day. Something, that if the rest of the family knew about, they would gasp and scold, 'You're too old to be about by yourself, Elizabeth!' A day to prove her still existing independence. I didn't go. How often since have I hoped my decision

was a wise one on that bright fall day.

GRAM'S STEAMED BROWN BREAD

1 cup cornmeal	2 cups warm water
2 cups graham flour	2 tsp baking soda
1 cup white flour	$\frac{3}{4}$ cup molasses
$\frac{1}{2}$ tsp salt	$\frac{1}{2}$ cup raisins (optional)

Dissolve baking soda in water. Add molasses and stir. Sift dry ingredients and combine with molasses mixture. Stir in raisins.

Grease 3 1-pound coffee cans. Fill each halfway. Cut squares of foil to cover top of each can. Grease squares and cover each can securely. Steam $1\frac{1}{2}$ hours.

GRAM'S CUSTARD PIE

4 eggs	$\frac{1}{4}$ tsp nutmeg
$\frac{1}{2}$ cup sugar	$\frac{1}{2}$ tsp vanilla
$\frac{1}{2}$ tsp salt	1 8-inch pie shell

Beat eggs. Add sugar, salt and spices. Add milk and mix well. Pour into prepared pie shell. Bake in a 450-degree oven for 15 minutes. Lower heat to 325 for about 35 minutes. Test for doneness with a knife. When blade inserted in center comes out clean, pie is done.

CAULIFLOWER CASSEROLE

1 medium head cauliflower	2 hard-cooked eggs, sliced
5 medium potatoes	$\frac{1}{2}$ cup buttered bread crumbs
1 medium onion, chopped	2 cups prepared cream sauce
salt & pepper to taste	

Note: for best flavor and texture, assemble ingredients while hot.

Boil potatoes in water until just fork tender. Peel and cut into thick slices. Separate the cauliflower into bite-sized pieces or flowers. Simmer in water to cover for 8 to 10 minutes or until barely tender.

Grease a 2-quart casserole. Layer ingredients into pan in this order: potatoes, cauliflower, onion, eggs, salt and pepper.

Pour cream sauce over all. Top with bread crumbs. Bake at 350 for 15-20 minutes or until brown and bubbly.

MAPLE GRAHAM BREAD

Mix together in a bowl:

3 cups graham flour	2 tsp baking powder
$\frac{1}{2}$ cup wheat germ	$\frac{1}{2}$ tsp soda
$\frac{1}{2}$ cup white flour	- tsp salt

In a large bowl combine:

	$\frac{1}{2}$ cup packed brown sugar
$1\frac{1}{2}$ cup buttermilk or sour milk	
$\frac{1}{2}$ cup sour cream	$\frac{1}{2}$ cup maple syrup

Stir flour mixture into milk mixture with a wooden spoon and mix well. Fold in a cup of raisins if you like. Bake in buttered loaf pan in medium oven (350) for about 60 minutes.

APPLE CRISP

Butter a baking dish well. Slice into it 8 tart apples. Grate rind of one lemon over the top of the apples and sprinkle with the juice of the lemon. In a bowl mix together with the juice of the lemon. In a bowl mix together:

1 cup brown sugar	$\frac{1}{2}$ tsp ground ginger
1 cup flour	1 tsp cinnamon
$\frac{1}{2}$ cup soft butter	$\frac{1}{2}$ tsp salt

Sprinkle seasoned mixture over apples. Bake in medium oven (350) for 35 minutes, or until apples are soft. Serve with heavy cream or ice cream. Equally good hot or cold.

OLD-FASHIONED FUDGE

In a large saucepan over low heat, melt 4 squares unsweetened chocolate. Add and stir in quickly 4 cups sugar, 1 cup milk, a pinch of salt, $\frac{1}{2}$ cup heavy sweet or sour cream, and 2 tbs light corn syrup. Stir together and cook over low heat until sugar is dissolved and candy comes to a boil. Continue to cook without stirring until the candy reaches soft-ball stage. Do not let fire get hot enough to burn candy.

Remove from the fire and add 2 tbs butter. Cool the candy until just warm to the touch, then beat in the butter and continue to beat until the fudge becomes thick. Add 1 tb vanilla and $\frac{1}{2}$ cup chopped butternuts (or black or English walnuts). Drop by teaspoonfuls on wax paper or cold buttered cookie sheets and let harden. Or pour onto a buttered platter, and when cool cut in squares.

MIDNIGHT CAKE

1 cup hot water	1 tbs baking powder
$\frac{1}{2}$ cup cocoa	1 tsp baking soda
$\frac{1}{2}$ cup shortening	$\frac{1}{2}$ tsp salt
2 eggs	$1\frac{1}{2}$ cups flour
1 tsp vanilla	frosting

Mix cocoa in hot water. Set aside. Mix shortening, sugar and eggs. Beat hard. Sift dry ingredients. Alternately add dry ingredients and egg mixture to cocoa mixture and beat thoroughly. Add vanilla.

Pout into two greased and floured 9-inch cake pans. Bake at 350 for 35 to 40 minutes. Frost when cool with favorite recipe.



ODDS AND ENDS

OF FOLKLORE

Holding a hand to the mouth during a yawn is not merely politeness. Primitive man was convinced that Man's spirit was his breath and the mouth was its obvious place of entry and exit. Covering a yawn was a safeguard against the spirit's premature departure.

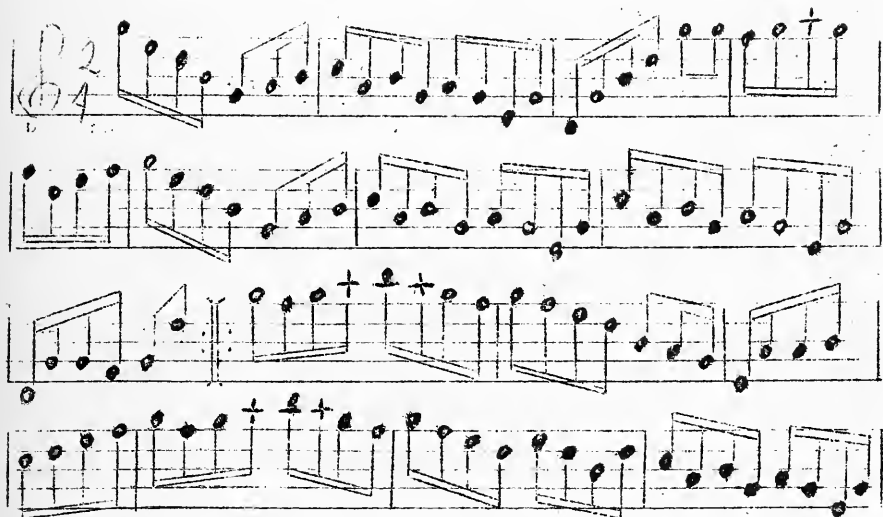
The wedding ring came from the Egyptians. A circle meant eternity, therefore a good symbol. They also had a notion that the vein in the fourth finger left hand was "love's Vein", running directly to the heart. The ring was worn on that finger to keep love from escaping.

Long term leases came about because of the superstition that it's unlucky to move a business often. They are for an odd number of years, because even numbers were once thought evil, thus the 99-year lease instead of one for 100-years.

One of the few native American superstitions is the notion that the two-dollar bill is unlucky. It was started years ago by gamblers who called it a "deuce." Since the word "deuce" was slang for the Devil, it became scorned - therefore it meant bad luck.

CONTRA DANCE

THE VILLAGE MAID



Couples 1, 4, 7 etc. active

Do NOT cross over

Top three couples forward six and back
 Top two couples right hand star (once around)
 Active couple go down the center with partner
 The same way back and cast off
 Circle three hands around on each side (men circle to
 R, ladies circle to L)
 Circle back the other way
 Top two couples right and left four - Repeat dance
 as long as desired.

Suggested music: "Swinging On A Gate" recorded by Dudley Laufman on Front Hall Records, FHR-03 Stereo. That is the name of the tune given above.

SQUARE DANCE

EAST HILL BREAKDOWN

as called by Rod Linnell

Music: the same, Apex AL 1623

Any intro, break, and ending you wish

The two head couples right and left through
 Turn around and face to the right;
 Half right and left that couple on the right,
 All four ladies half grand chain,
 The ladies star back and swing your own.
 Allemande left your corner and pass your partner by
 To the right hand lady with the right hand around
 And promenade your partner once around.

Repeat entire dance once more for head couples, then
 twice for the sides.

Note that the promenade is once completely around from
 where you start. There is no change of partners in the
 dance but there is a change of home positions as dance
 continues.

Did you know that Roseland Ballroom, N.Y.C. has still
 never played Rock 'n Roll tempo for its dancing and -
 that they still play two fast Peabodys each evening ses
 sion? And they still sell shirts and ties to men arriv-
 ing in sweaters. They also rent jackets.



TURN BACK

THE CLOCK?



It's getting to be more of a compliment all the time to be told that we are trying to "turn back the clock" when we stand up for a solid, time-honored principle. Some back-tracking would be good for all of us.

Before jumping to conclusions it would be well to think how Grandpa probably would have reacted to suggestions that he give up blessings like these:

Respect for the flag, now replaced by the kind of acts and utterances that were once punishable as treason.

Safety on the streets, so far gone that men may soon arm themselves to go to church, like the Pilgrim Father.

Discipline in the schools and order on the campuses.

Modesty in entertainment, instead of the lewdness and filth to which we are now subjected.

Inspiration in literature, instead of chastisements for our "mass guilt."

Courtesy in salesmanship - the indifferent snippy attitude of today's store clerks "is threatening to become the significant failure of American enterprise."

Pride in craftsmanship, now given way to the mediocrity, featherbedding and fee-gouging prevalent in so many trades.

The right to work, which is denied in many places to

all but unionmembers.

The right to spend one's earnings, instead of being forced to turn over an average 35% to tax collectors. All in all, Grandpa may have preferred it like it was. And if the present social ailments get much worse, so may we. It's time to revive some old scruples, to rediscover the virtues of honest work, thrift, respect for authority and personal and community responsibilities. If that requires turning back the clock, then let's start turning.

Remember? Pyramid clubs, buying loose milk from big milk cans in the grocery stores, car-robes (before auto heaters) playing roller skate hockey in the streets or individualized silver napkin rings and mustard plasters for backaches?

Or human flies, flagpole sitters, beer jackets (Princeton), beanies with propellers and spats. And when was the last time you heard a lady mention a "chemisette", a "camisole" or "stepins"?

Wonder whatever became of those "good luck" rings made out of a horseshoe nail. They were mighty popular not many years ago.

Improbable things that keep happening:

Swallowing your pride, bending over backward, splitting hairs, building castles in the air, raking someone over the coals, flipping your lid and cracking a smile.

Next to being shot at and missed, nothing is quite so satisfying as an income tax refund. Common sense is seeing things as they are, and doing things as they should be done.

MORE REMEMBERING

Remember when Norman Brokenshire greeted his radio listeners with "How do you do, everybody. How DO you do? When the only environmental problem we had was that money didn't grow on trees?

The only difficulty of parking your car was getting your girl to agree to it?

Or building your first tree hut?

Making your first "solo" on the new two-wheeler?

Making a swing out of a rope and an old tire?

Oiling your first baseball mitt 'til it was soft as velvet?

Felt skirts, baby doll shoes and Buster Brown collars?

Plus four knickers, Aimee Semple McPherson and revolving ceiling fans?

Fighter Joe Becket, or Pete Smith's short subjects?

That talking machine you had to wind up after each record?

Brown cow ice-cream sticks and the lucky numbers under the corks of soft drink bottle caps?

Or hearing people say, "Of course, I pay cash for every thing." "Here's a penny for some candy." And "Why should I go on a diet - I'm not sick?"

Or when a man had to ask a girl's permission to come a courtin'?

Remember? It really wasn't so long ago!

Probably the nearest point to absolute perfection is reached by the person known as the perfect fool.

Everyone is able to give pleasure to others in some way. Some do it simply by entering a room....others, simply by leaving!it!

The trouble with doing nothing is that a person who does it comes to the point when he can't find enough nothing to do.

KITCHEN

SNOOPING

Try rubbing beef, veal or lamb with salt, pepper and dry mustard before cooking to give your roasts a new taste.

For a great flavor, first soak mushrooms in wine before frying.

Start cooking new potatoes in cold water; old potatoes in boiling water for best results.

For a gourmet dessert, heat a 1-lb jar of orange marmalade in chafing dish, add jigger of cognac, then flambe and serve over ice cream as you would Cherries Jubilee.

Dates, figs, or raisins that are stuck together will come apart easily if they are placed in a heated oven for a few minutes.

Decorate head lettuce by filling a small bowl with water and sprinkling paprika on top. By revolving the head of lettuce in it, small leaves will be fringed with red for attractive holiday centerpiece.

Soak California dried figs in brandy for a week, then use to garnish steamed pudding. Then use the brandy to flame the pudding.

If you like your scrambled eggs in big fluffy pieces go slowly in stirring and use a wide spatula or pancake turner for "lifting" the egg mixture as it sets.





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Congratulations to the North of Boston Callers Ass'n.
for its "Caller's Clipboard", a monthly publication de-
voted to a means of communication between tradition-
minded callers and others interested in keeping region-
al styles in American dancing alive. The first copy
has just crossed our desk. Editor is Tony Parkes, Pres.
of NOBCA.

Here's an item from the above Clipboard: The New Eng-
land Square & Round Dance Convention (aimed at club
dancers) may add traditional couple dances to its con-
tra program. It depends on us, the callers who know
these dances. They want several people who can teach
and cue the old rounds in modern round-dance-club ter-
minology. If you're game, write to Tom Potts, 27 Fenno
Drive, Rowley, Mass. 01969.

Fred Richardson

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